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1915

Two Laughing Irish Eyes

Victor Herbert

Composer

Henry Blossom

Lyricist

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Two Laughing Irish Eyes



JOHN CORT
PRESENTS
A NEW COMIC OPERA

THE PRINCESS "PAT."

WITH
ELEANOR PAINTER

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

STAGED BY FRED G. LATHAM

ALL FOR YOU	60
FOR BETTER OR FOR WORSE (Sunshine)	60
I NEED AFFECTION	60
IN A LITTLE WORLD FOR TWO	60
I'D LIKE TO BE A QUITTER	60
BUT I FIND IT HARD TO QUIT	60
I WISH I WAS AN ISLAND IN AN OCEAN OF GIRLS	60
LOVE IS BEST OF ALL	60
MAKE HIM GUESS	60
NEAPOLITAN LOVE SONG (T'AMO!)	60
THE SHOES OF HUSBAND NUMBER ONE	60
ARE WORN BY NUMBER TWO	60
THERE'S A MESSAGE OF LOVE IN YOUR EYES	60
TWO LAUGHING IRISH EYES	60
INSTRUMENTAL	
FOX TROT	60
MARCH	60
WALTZES (ESTELLITA)	75
SELECTION	1.00
SCORE	2.00

M. WITMARK & SONS
NEW YORK CHICAGO SAN FRANCISCO
LONDON

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Vp. 005814
1915
Two

Victor Herbert

※ ※ VOCAL GEMS FROM "THE ONLY GIRL" ※ ※

When You're Away!

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

pp Very softly

When you're a-way, dear, how wear-y the lone-some
hours! Sun - shine seems gray dear! The

The musical score for 'When You're Away!' is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and sentimental, with a piano accompaniment consisting of chords and moving lines in both hands. The tempo is marked 'pp Very softly'.

"When You're Wearing The Ball And Chain"

Lyric by HENRY BLOSSOM

Music by VICTOR HERBERT

REFRAIN *f rit.* *p a tempo*

For when you've got the ball and chain a-round your
an-kle And the stone-y heart-ed jail-er is your wife, There's no

The musical score for 'When You're Wearing The Ball And Chain' is written for voice and piano. It features a key signature of one flat (Bb) and a 3/4 time signature. The melody is more rhythmic and dramatic than the first song, with a piano accompaniment that includes some syncopation. The tempo is marked 'f rit.' and 'p a tempo'.

"Personality"

Lyric by HENRY BLOSSOM
REFRAIN *Meno mosso*

Music by VICTOR HERBERT

There's ev-'ry thing in per-son-al ap-pear - ance! With per-se-
ver - ance and prop-er press-work, You may man-age to find

The musical score for 'Personality' is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is lively and rhythmic, with a piano accompaniment that includes some syncopation. The tempo is marked 'Meno mosso'. There are tempo markings 'poco rit.' and 'pocissimo rit.' at the end of the piece.

Here's To The Land We Love, Boys!

Lyric by HENRY BLOSSOM
Tempo di Marcia

Music by VICTOR HERBERT

Here's to the land we love, boys, Home of the
brave and free! While our flag is proud-ly wav-ing up a-

The musical score for 'Here's To The Land We Love, Boys!' is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is lively and rhythmic, with a piano accompaniment that includes some syncopation. The tempo is marked 'Tempo di Marcia'.

You're The Only Girl For Me

Lyric by HENRY BLOSSOM
Andante espressivo

Music by VICTOR HERBERT

Prom-ise me, love, that we ne'er shall part!
Here in your fond em-brace I've found a rest-ing place!

The musical score for 'You're The Only Girl For Me' is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and sentimental, with a piano accompaniment consisting of chords and moving lines in both hands. The tempo is marked 'Andante espressivo'.

Tell It All Over Again

Lyric by HENRY BLOSSOM
REFRAIN

Music by VICTOR HERBERT

You swear to love me for - ev - er! Just as you
love me to - day! You kiss me, dear, But some-times I

The musical score for 'Tell It All Over Again' is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and sentimental, with a piano accompaniment consisting of chords and moving lines in both hands. The tempo is marked 'Andante espressivo'.

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No 22

Two Laughing Irish Eyes.

Lyric by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Andantino "PAT" *sempre rubato*

Wheth-er young man or old man, Or

p *accel.* *poco rit.* *p a tempo rubato*

tim-id or bold man, There's one thing he can-not re-sist,— 'Tis the

pp *ten. p*

glance of your eye which he takes to im-ply That per-haps you would like to be

p *pp*

"kissed!" And so great his con-keit is, Your con-quest com-plete is, He's

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in for an aw-ful sur-prise, — When he finds, to the shame of him,

rit.
You have made game of him, All through a pair of bright eyes! —

Moderato
poco rit. poco a poco in tempo
When a glance you are steal-ing, He finds it so ap-peal-ing that he

p
can't stand the feel-ing if he tries! — In a smile there's a to-ken of

allargando *rit.* *a tempo* *rit.*

prom - i - ses un - spok - en! Sure, there's man - y a heart been brok - en by two

allargando *rit.* *f* *a tempo* *rit.*

1. *molto rit.* 2. *molto rit.* *f*

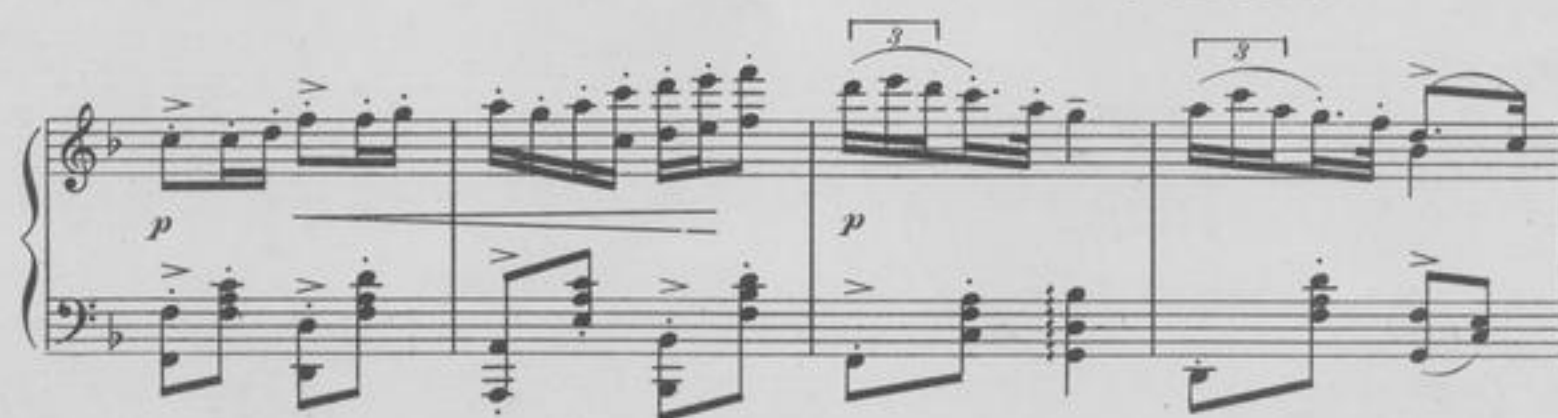
laugh - ing, I - rish eyes! — laugh - ing, I - rish eyes! —

molto rit. *f* *p* *molto rit.* *f* *attacca*

DANCE
Moderato

pp *pp*

sfz dim



JEWELS FROM VICTOR HERBERT'S SUCCESSFUL OPERAS

Gypsy Love Song

(Slumber on, my little gypsy sweetheart)

From *THE FORTUNE TELLER*

Published in Three Keys - G, A to C# G, C to E Eb, Eb to G

Lyric by HARRY B. SMITH

Slum - ber on, my lit - tle gyp - sy sweet - heart, Dream of the field and the grove, Can you hear me,

dolcissimo

Kiss Me Again

From *Mlle MODISTE*

Valse lente

Lyric by HENRY BLOSSOM

Sweet sum - mer breeze, whis - per - ing trees, Stars shin - ing soft - ly a - bove; Ros - es in bloom, waft - ed per -

ppp molto espress *pp*

I'm Falling In Love With Some One

From *NAUGHTY MARIETTA*

Published in Two Keys - F, C to C Ab, Eb to Bb

Lyric by RITA JOHNSON YOUNG

For I'm fall - ing in love with some one, some one girl; I'm fall - ing in love with some

pp *pp*

I Want What I Want When I Want It

From *Mlle MODISTE*

Lyric by HENRY BLOSSOM

For I want what I want when I want it! That's all that makes life worth the while. For the wine that to - night fills my

marcatissimo *mp* *marcatissimo* *sfz* *sfz* *mp*

To The Land Of My Own Romance

(I Have A Dream By Night, By Day.)

From *THE ENCHANTRESS*

Lyric by HARRY B. SMITH

I have a dream by night, by day. 'Tis not of lau - rels fair. Dream of a song that's still un -

If Only You Were Mine

From *"THE SINGING GIRL"*

Published in Two Keys - Db, Ab to Eb F, C to G

Lyric by HARRY B. SMITH

If on - ly you were mine, dear, Then all the world were fair. When my eyes look in thine, dear, My

p

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MUSICAL GEMS FOR THE PIANO BY VICTOR HERBER.

LA COQUETTE.

Moderato. M.M. $\text{♩} = 66$

Pia moto.

Price 96

Musical score for 'LA COQUETTE' in 2/4 time. The piece is marked 'Moderato. M.M. $\text{♩} = 66$ '. It features a piano introduction with a 'p' dynamic, followed by a section marked 'Pia moto.' with a '3 2 2' fingering. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

PANAMERICANA.

Morceau Characteristique.

Price 60 cts.

Molto moderato e marcato.

Musical score for 'PANAMERICANA' in 2/4 time. It is marked 'Molto moderato e marcato.' and begins with a 'f' dynamic. The score includes a section marked 'p grazioso e con gusto.' and features various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

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Quasi parlando e molto grandioso.

Musical score for 'ON THE PROMENADE' in 2/4 time. It is marked 'Quasi parlando e molto grandioso.' and includes a section marked 'Pia mosso.' with a 'brillante.' marking. The score features various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

UNDER THE ELMS.

Price 60 cts.

Sempre molto rubato.

M.M. $\text{♩} = 96$

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PUNCHINELLO.

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Allegro scherzando e molto rubato. M.M. $\text{♩} = 96-112$

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FLEURETTE.

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YESTERTHOUGHTS.

Price 60 cts.

Molto lento. M.M. $\text{♩} = 56$

Poco piu mosso. M.M. $\text{♩} = 84$

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AL FRESCO.

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THE MOUNTAIN BROOK.

Price 60 cts.

Allegro.

Musical score for 'THE MOUNTAIN BROOK' in 2/4 time. It is marked 'Allegro.' and includes a section marked 'l.h.' and features various musical notations such as slurs, ties, and dynamic markings like 'p' and 'f'.

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